Contents of Volume XXVIII

Number 1, March 1985

Cinema, Theater and Opera:
Modern Drama as Ceremony 1
BENJAMIN K. BENNETT

Samuel Beckett's Media Plays 22
LINDA BEN-ZVI

All That Fall as "a Play for Radio" 38
THOMAS F. VAN LAAN

Toward a Poetics of
Television Technology:
Beckett's *Nacht und Träume* and *Quad* 48
ENOCH BRATER

The Transformation of a
Pinter Screenplay:
Freedom and Calculators in
The French Lieutenant's Woman 55
SHOSHANA KNAPP

The Basement: Harold Pinter on BBC-TV 71
CHRISTOPHER C. HUDGINS

Drama into Film:
The Shaffer Situation 83
C.J. GIANAKARIS

Drama and the Media in Britain 99
MARTIN ESSLIN

Screening the Camera's Eye:
Black and White Confrontations of
Technological Representation 110
TIMOTHY MURRAY

The Filmic Cut and "Switchback"
in the Plays of Sam Shepard 125
DENNIS CARROLL

Imitating an Icon:
John Erman's Remake of
Tennessee Williams's
A Streetcar Named Desire 139
JUNE SCHLUETER

Murderous Enactments:
The Media's Presence in the Drama 148
ROSETTE C. LAMONT

Two *Mephistos*: A Study in Dialectics 162
RINDA LUNDSTROM

Film and Theatre:
Some Revisionist Propositions 171
BERNARD F. DUKORE

BOOK REVIEWS

VAN ANTWERP, MARGARET A. AND SALLY JOHNS, eds., *Dictionary of Literary Biography Documentary Series: An Illustrated Chronicle*. Volume Four: Tennessee Williams by R.B. Parker 180
BENSON, EUGENE, *J.M. Synge* by David Krause 182
CALANDRA, DENIS, *New German Dramatists* by June Schlueter 184

Number 2, June 1985

Television Drama and the People's War:
David Hare's *Licking Hitler*,
Ian McEwan's *The Imitation Game*,
and Trevor Griffiths's *Country* 189
RICHARD JOHNSTONE

The Politics of the Earlier Arden 198
MICHAEL COHEN

The Proletarian Carnival of
Fo's *Non si paga!* 211
MARTIN W. WALSH

Modern Drama Studies: An Annual Bibliography 223
CHARLES A. CARPENTER

Number 3, September 1985

Beckett's Three Dimensions:
Narration, Dialogue, and
the Role of the Reader in *Play* 329
KAREN LAUGHLIN

Beckett's *Catastrophe* 341
ANTONI LIBERA

The Director-Playwright Relationship
of Louis Jouvet and Jean Giraudoux 348
JAMES NORWOOD

Alexandre Dumas's *Kean*:
An Adaptation by Jean-Paul Sartre 355
LOUISE FIBER LUCE

The Politics of Theater:
Play, Deceit, and Threat in
Genet's *The Blacks* 362
UNA CHAUDHURI

The Family and Society in the
Plays of Ionesco 377
DAVID EDNEY

Dreams, Myth, and Politics in
Ionesco's *L'Homme aux valises* 388
DEBORAH B. GAENSBAUER

Artaud and the Balinese Theatre 397
PATRICIA A. CLANCY

A Sense of Direction: The Author in Contemporary French Theater 413
JANICE BERKOWITZ

Patriarchy, Sexuality and Oedipal Conflict in Buero Vallejo's *El concierto de San Ovidio* 431
BARRY JORDAN

Theater of Impotence: The One-Act Tragedy at the Turn of the Century 451
GAIL FINNEY

The Art and the Business of W.S. Gilbert's *Engaged* 462
BERT CARDULLO

W. Stanley Houghton: An Introduction and Bibliography 474
PAUL MORTIMER

A Hermit Dramatized 490
KATHY J. GENTILE

BOOK REVIEWS

TRUSSLER, SIMON, ed., *New Theatre Voices of the Seventies: Sixteen Interviews from Theatre Quarterly 1970–1980* by Austin E. Quigley 500
MARRANCA, BONNIE, *Theatrewritings* by Rodney Simard 503
THOMAS, DAVID, *Henrik Ibsen* by Charles Leland 505
GIBBS, A.M., *The Art and Mind of Shaw: Essays in Criticism* by Bernard F. Dukore 506
SMITH, WARREN SYLVESTER, *Bishop of Everywhere: Bernard Shaw and the Life Force* by Barbara B. Brown 508
WHITAKER, THOMAS, *Tom Stoppard* by Victor L. Cahn 510
LYONS, CHARLES R., *Samuel Beckett* by Breon Mitchell 512
MILLER, ARTHUR, *Salesman in Beijung* by Robert A. Martin 513

Number 4, December 1985

The Circle Closed: A Psychological Reading of *The Glass Menagerie* and *The Two Character Play* 517
R.B. PARKER

History and Other Spectres in
Arthur Miller's *The Crucible* 535
E. MILLER BUDICK

Past, Present, and Future Converged:
The Place of *More Stately Mansions*
in the Eugene O'Neill Canon 553
MICHAEL SELMON

To Damascus I: Reading the Set 563
NATALIE SANDLER

What Makes a Masterpiece?
Ibsen and the Western World 581
ROLF FJELDE

Why Does Hedda Gabler Marry
Jørgen Tesman? 591
STEIN HAUGOM OLSEN

Elizabeth Robins and
the 1891 Production of
Hedda Gabler 611
JOANNE E. GATES

W.B. Yeats and Florence Farr:
The Influence of the
"New Woman" Actress on
Yeats's Changing Images of Women 620
CASSANDRA LAITY

Shaw's Comedy of Disillusionment 638
STANTON B. GARNER, JR.

Theatre at the Limit:
Rosencrantz and Guildenstern Are Dead 659
JOHN M. PERLETTE

Semiotics and Nonsemiotics
in Performance 670
MARVIN CARLSON

Towards a Redefinition of
Dramatic Genre and Stage History 677
VESNA PISTOTNIK

BOOK REVIEWS

FRENZ, HORST AND SUSAN TUCK, eds., *Eugene O'Neill's Critics: Voices from Abroad* by Jackson R. Bryer 688

WILLETT, JOHN, *Brecht in Context: Comparative Approaches*, and FUEGI, JOHN, GISELA BAHR, AND JOHN WILLETT, eds., UWE HARTUNG, assoc. ed., *Beyond Brecht* (The Brecht Yearbook, 11) by Ralph Ley 690